

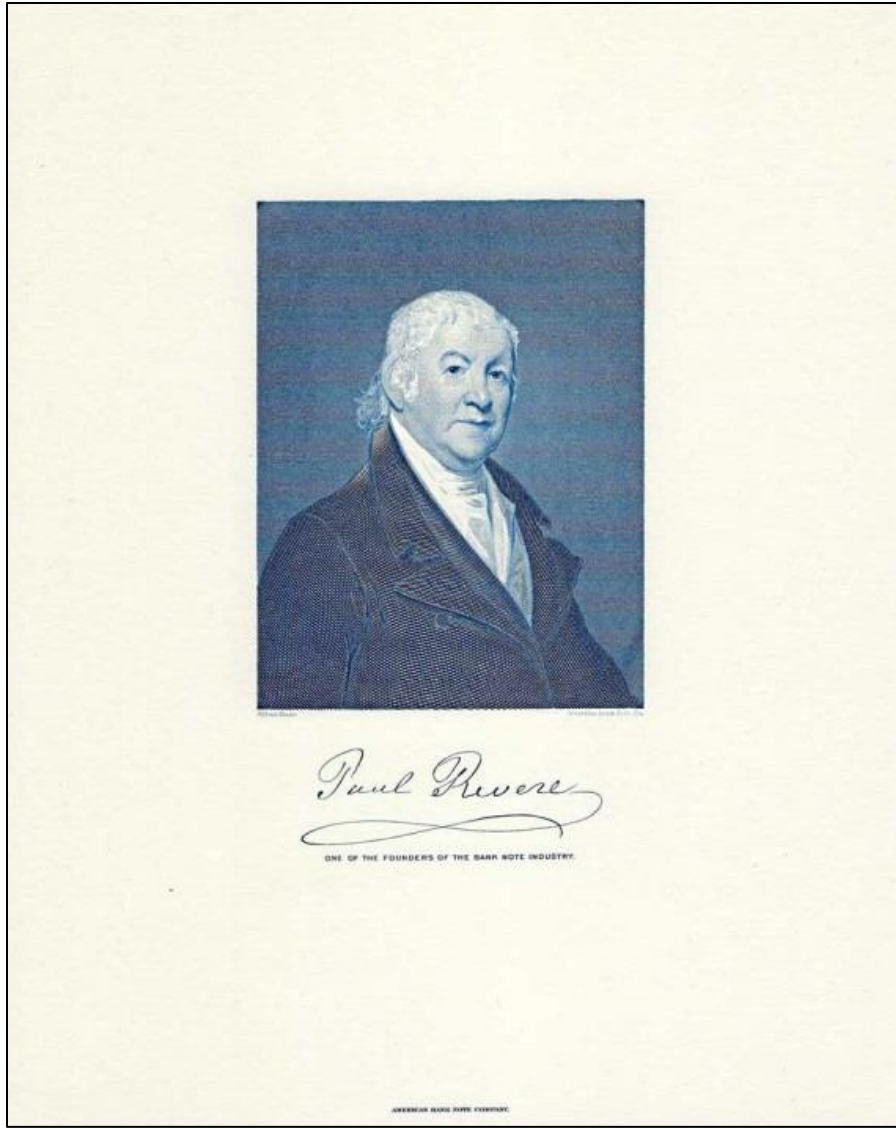
## Paul Revere portrait has a twin

By Roland Rollins

Among my favorite promotional notes is one produced circa 1910-1920 by the American Bank Note Company for the opening of a French branch office (ABNC-261b in the “The Catalog of Printers’ Test Notes”). The dimensions are 202x360 mm (8x14 inches). It was previously illustrated in the Journal’s 1Q 2018 issue. A more common and less expensive version (ABNC-261a) includes only the bank note section, presumably trimmed from the larger piece. It appears trimming down promotional notes is as much of a bane as the trimming of souvenir cards!

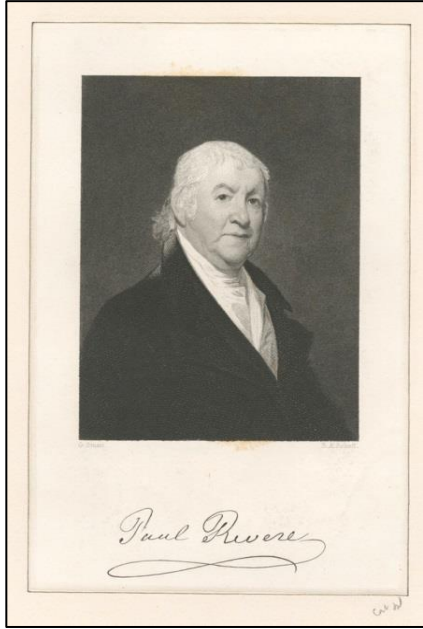


The souvenir card F-1975D(e) produced for the 76th IPPDS&EU Convention in New York City in 1975 also features a Paul Revere portrait with his facsimile signature, in blue intaglio. This was engraved by Stephan Alonzo Schoff, based on a painting by Gilbert Stuart (noted to the left, below the portrait).

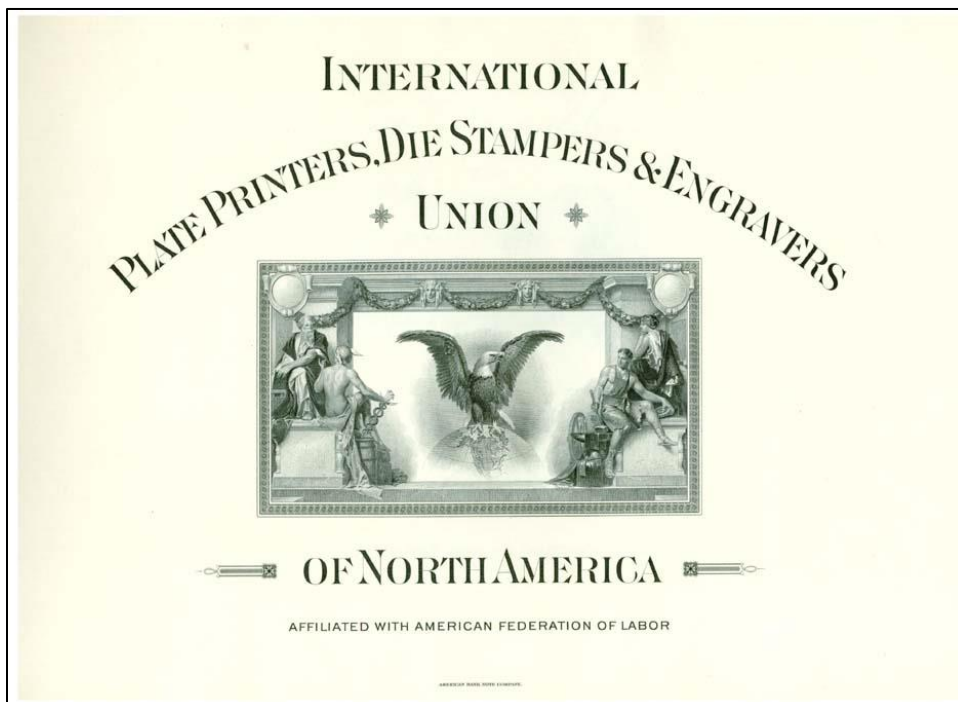


Schoff (1818-1904) engraved for a number of bank note companies, including: Toppan, Carpenter & Company, the John A. Lowell Company of Boston, the Continental Bank Note Company, the National Bank Note Company, and the American Bank Note Company of New York. He was also employed at the U.S. Bureau of Engraving and Printing for three or four years starting in 1869. One wonders why the vignette found no recorded use especially with ABNC known to re-purpose vignettes on bank notes, stock certificates, bonds, promotional notes, and checks. Perhaps its large size was a factor.

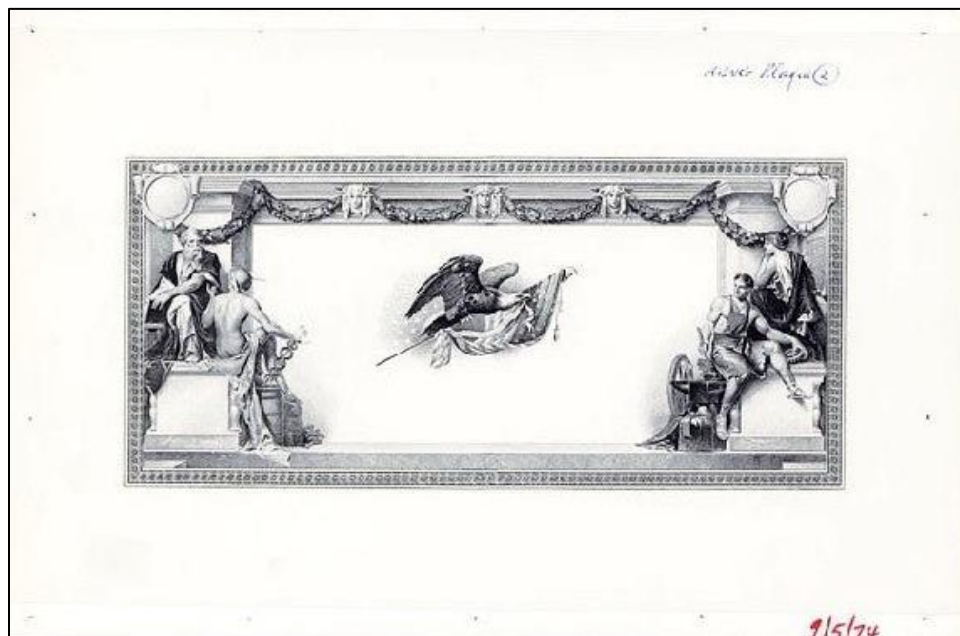
The portrait with signature also exists in black ink without the ABNC imprint. I purchased a digital image from the New York City Library; on this print Schoff's name is shown in the lower right below the vignette. It appears the American Bank Note Company replaced Schoff's name with their own, when the card was later marketed by them. It is likely they purchased the original plate from Schoff.



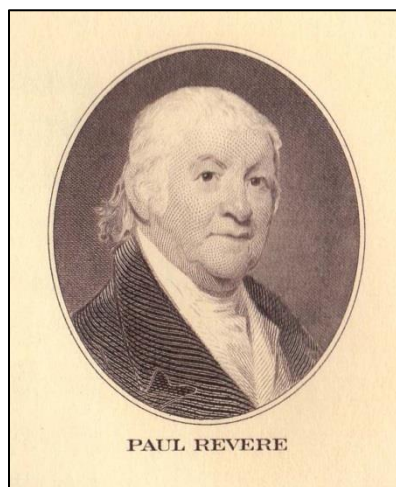
The title pages of the 1943 and 1948 IPPDS&E Union booklets feature a distinctive allegorical frame. The artist is attributed as the well-known Alonzo E. Foringer, known for many allegorical themes, including the famous "Progress" vignette. Readers will notice this is the same frame used previously on the Revere promotional note, with an eagle in place of the portrait.



A later use of the same allegorical frame appears on a proof with a different eagle, dated Sept. 5, 1974. The intended purpose of this layout is uncertain.



As it turns out, the Paul Revere portrait found on the original promotional note is not the work of S.A. Schoff, but instead was engraved by John Savage! They are very similar, both being based on the Gilbert Stuart painting, but there are subtle differences in the lapel and the hair. The smaller portrait by Savage can be found on the Prominent Americans intaglio pages of "The Story of the American Bank Note Company."



So the promotional note actually was the work of two well-known engravers! Personally, I think it makes for a very attractive combination.

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